

GOWNS

TO DINE AND DANCE IN

by Hester
Winthrop

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Golden Dinner Gown
for a Young Matron,
the Lines Girlish, the
Coloring Opulent and Daring



Long-Waisted
Evening Gown
of Black Tulle and Jet has a
Sash in Vivid Color



Poirot Dinner
Gown of White Tulle,
Crystal and Brocade



Restaurant
Dinner Gown
of Sand
Colored Silk
Net Over
Cream White
Soiree Silk

The Finished
Effect of the Wrinkled Bodice,
the Tulle Modestie, and the Modern
Pockets is Very Chic

Laces Form An Important Part In Spring Evening Gowns—Black and White Combinations Strike the Practical Note—Shimmering Soiree Silk Frocks In Spring Tints—Sleeves.

HERE is always more or less to-do about evening apparel for the "gay after-Easter season," but that season at its most brilliant is a sporadic affair; a sequence of events crowded into a week or ten days. Then society prepares for the coming summer. Houses are to be opened, the whole summer wardrobe for out-of-doors, indoors and between-doors as it were—or rather, the modern enclosed veranda—is to be bought. Hostesses-to-be are busy with lists of summer guests and new furnishings to be selected, and the "gay after-Easter season" dwindles very rapidly. This year the agitation over war matters has made women chary about providing an elaborate supply of evening gowns. Paris has forsworn the grand toilette entirely and the unsettled condition of affairs over here has made the prospect of summer gaieties of a formal nature problematical. Nevertheless, woman must be prepared to a certain extent in clothes, war or no war, and no woman's wardrobe is complete without one or two handsome evening gowns—even if they be worn only in her own home or in some other woman's home at private, semi-formal entertainments.

The French dressmakers have continued to send beautiful evening clothes to America—perhaps all the more beautiful because their art and skill cannot be expended on night frocks for Parisiennes and some of the new models are so alluring that

they are simply not to be resisted. One must wear them—somehow—even if an occasion has to be made for the wearing. Of this nature are three stunning dinner-dance gowns, recent arrivals. One of these gowns is a Cheruit creation; another is from Worth and the third from Poirot who recently spent his time during a brief furlough from the front in designing some typically Poirot-esque creations—just to keep his hand in, as it were, and to demonstrate that fighting matters have not robbed his brain of its cunning where woman's attire is concerned. The Poirot frock is illustrated and is one of the most beautiful models turned out by this artist whose fancy seems to have been chastened by his experiences at the front, for the frock shows none of the clashing, daring colors that Poirot loves to weave into surprising harmonies. There is color, to be sure, in the panel and tabliers of brocaded silk which form the front of the frock and a short drapery below the hips, but the colors are exquisitely soft and delicate—tints of rose, lilac and heliotrope on a ground of white satin. The hip draperies are partially veiled under an over-skirt of white tulle that drops from a crystal beaded extension of the bodice. The sleeves are of white tulle also and their cut is most interesting. They are simply two squares of tulle thrown over the shoulder and attached to the crystal shoulder straps of the frock. The

points of the square at the bottom are brought together and weighted with crystal bead tassels so that the sleeve keeps its position whether the arm is lifted or lowered. The foundation of the costume is very pale heliotrope satin and the sash is of the same material, with crystal bead tassels. A feature of this costume is the modestie of tulle drawn across the square décolletage so that the neck is veiled almost to the throat.

Trains On All Indoor Dinner Gowns. The restaurant dinner gown may or may not have a train; but the dinner gown worn at formal private din-

ners must be trained. One may loop the train over one arm if a dance follows the dinner, but a train there must be, whether a bona fide train cut in one with the skirt or a supplementary train in the shape of a wisp of lace or an end of ribbon, dragging behind the skirt. Worth's latest dinner gown is of russet satin charmeuse with a bodice of cream lace and an apron of the same lace run with gold and nasturtium colored threads. A head ornament in shades of russet, nasturtium and pale rose fastens the lace drapery of the bonce where it meets at the back of the waistline.

An equally handsome dinner gown from Cheruit is of pale blue gros de Londres with train cut in one with the skirt, and the skirt slashed to the hip at the right side to show a panel of silver lace. The bodice is a draped strip of the silk held up by silver lace shoulder straps. Of course, there is the inevitable scarf of tulle—in palest mauve tone. Now the woman possessing one of these gowns is going to wear it though there be wars and rumors of wars; and indeed she should have opportunity to wear it if she belongs to the fashionable set, for very elaborate dinner-dance gowns are the

rule at the big house parties where fashionables foregather for the week-ends. And it is for these affairs that the society woman dresses her prettiest, rather than for public events and restaurant dining. One sees the gorgeous gowns—in hotel dining rooms—on women who have little opportunity to do their own beauty justice in the way of handsome evening attire, at private functions.

Black Dinner Gowns Are Practical.

No matter how brilliant a black gown may be, it is always and forever the most practical sort of evening gown a woman can pick out. In the first place it can be worn through the street under a long wrap and though it appreciates the honor of a conveyance, it does not arbitrarily demand limousine or taxi as an evening gown of delicate tone does. In the second place, a black evening costume may usually be dressy or semi-dressy, according to the accessories worn with it. Buttoned dancing boots, hat and reticule will turn it into a smart restaurant gown; satin slippers and a feather fan into a costume suitable for ball or opera. Two striking new black and white evening gowns are pictured. One has a long waist and the other a high, Empire silhouette; one is trimmed with jet, the other with lace; yet both are authoritatively smart and late achievements of notable designers. The black tulle and jet gown is in dancing length—somewhat longer than last season's dancing length you will observe—and one calls it black and white, though as a matter of fact the only white is represented in a transparent tulle yoke on which are mounted shoulder-straps of white beads. The sash is of Persian blue satin with embroidery and fringe in silver. The second black and white frock—Cheruit model by the way—shows the quantities of lace which this couturier is using now. Laces are very much the vogue on evening gowns and all sorts are fashionable—fillet, valenciennes, Lierre, Duchesse, Carrickmacross—any kind of lace indeed that one can corral for one's very best frock. Net top lace

and Venice insertion, one used over the other, and both used over black tulle, make the Cheruit gown exquisitely airy and exceedingly rich. Black velvet ribbons cleverly introduced, make the lace all the more beautiful by contrast. The sleeves of this dinner gown are especially worthy of study for they are the very last word in sleeves for this type of costume—"just the sort of sleeves to get in the soup and therefore most proper for a dinner gown" sarcastically comments the woman for whom the costume was made. But she will wear it—oh, yes! And as a dinner gown too.

Somehow or other by cleverness or contrivance one must keep one's dinner sleeves out of one's soup—for all the new dinner gowns have dangling sleeves of some kind. The gold lace model pictured—a charming dinner-dance frock for a young matron, though it is rather too opulent in color and too dashing in style for a debutante—has well managed sleeves. They are made of gold lace thrown over the arm, but while the points fall short of the waistline in front the drapery trails down at the back and is heavily weighted by a golden tassel so that it is more like a cape than ordinary floating sleeves.

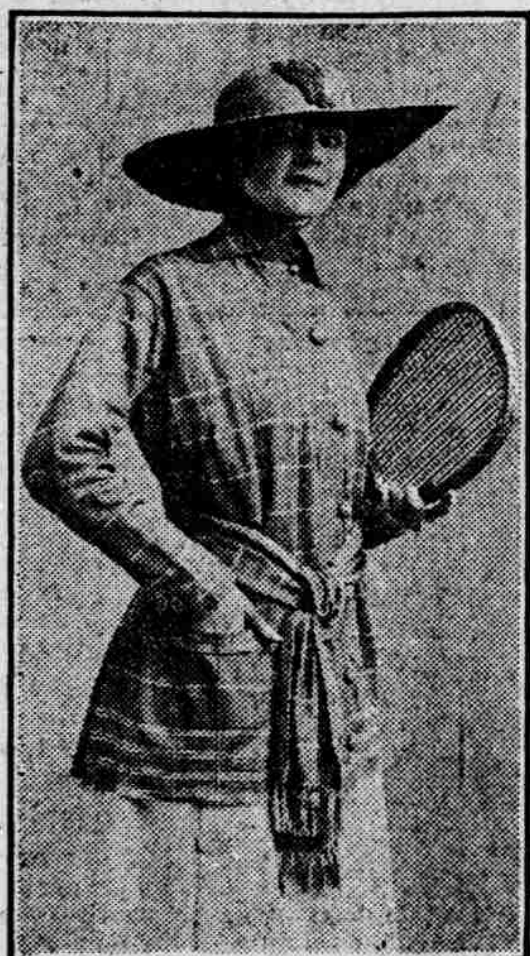
Floating enough in all conscience though are the beruffled sleeves of the restaurant dinner gown—and these are the very latest sleeves of Paris. Have I mentioned to you that all feminine Paris is taking to elbow sleeves? They are seen on all costumes except tailored trottet frocks and silk blouses for morning wear. The blouse is probably the last thing that will be permitted short sleeves so let no woman dream of elbow sleeved shirtwaists this summer! The ruffled sleeved frock is made of sand-colored silk net over white soiree silk and with it the black lace is very smart. Another youthful dinner-dance frock is pictured in the quaint model of wedgwood blue faille matelassée which combines an 1830 décolletage with rose and modestie with 1917 sport pockets and one must admit the combination is fascinating.

Simple Linens for the Dining Room

UNLESS one can afford very handsome flax and linen, it is better to omit lace altogether in the dining room and have sideboard and side-table covers of plain white linen, ornamented solely with hemstitching. Cheap and showy lace edging on such scarves and covers is in the worst possible taste and too often shames really good mahogany by its presence in a dining room which should not tolerate such lace trimming. Flax lace is very fashionable for dining room use just now, as it is for bedspreads, curtains, and even for collars and blouses; but a tiny insertion of handsome flax will be in far better taste than a broad strip of sleazy imitation. A very good looking scarf for the sideboard may be made at home for much less than one would have to pay for the same sort of scarf all made up in the shops. Always buy good linen for dining room use, it not only looks better at the beginning but will continue to look well through a long period of use. Only the housewife who must economize rigidly will permit "part linen" covers or tablecloths in her dining room. Make the sideboard scarf therefore of fine, rather heavy white linen, and do not have it too wide; allow two inches of the polished top of the sideboard to show at either edge of the scarf. The ends of the scarf may hang over or be cut off to show two inches of polished wood, like the front and back edges. Trim the scarf with an inch-wide insertion of good flax and at the center front place three square medallions of flax, two medallions, side by side, breaking the edge of insertion, and the third medallion on top of the two, in the center, making a pyramid effect of the three. If you care to put in the extra work, run a line of double hemstitching two inches above the flax edge, allowing the hemstitching to follow the black outlines of the pyramid of medallions.

1917 Bids the Sweater Renewed Welcome

NOT all the sport blazers in the world; not all the plaid mackinaws; not all the scarves and capes designed for sport wear—not all the knee-high boots and the king's men, indeed, have been able to shake one iota on its pedestal of feminine favor, the tried and trusty sweater. It is woman's boon companion on all summer occasions except those of an avowed formal nature. Woman has tried the sweater and found it not wanting and no matter what else is offered to her in the way of fetching out-of-door apparel, she refuses to give up this friend of her heart. Sweaters have developed mightily since they first became known to fashion. Some of us remember the crude, bulky affairs of two decades ago, mostly red, which began to dot themselves against the summer landscape. Then came gray sweaters; then navy blue sweaters and then occurred a craze for white sweaters. Later, the browns and tans crept in, but still sweaters were thick and ungraceful garments, warm and comfy enough to be sure, but scarcely graceful or becoming. The soft, supple angora sweaters ushered in a new era in sweater-wear and then followed the hand-knit sweaters of Germantown wool, which gave quite enough warmth for summer wear and clung to the figure lines in most graceful fashion. And finally arrived the sweater of silk jersey—and nothing better has been discovered! Silk that has ever added itself to woman's wardrobe and having found something that was perfect, manufacturers could do no more, though they have busied themselves with changing the shape and minor details of these admirable silken sweaters and have achieved wonderful results in colors and color combinations. One sweater used to make a summer—as far as most women were con-



This Checked Silk Sweater In Brown And Gold Has The Very Latest Collar And A Most Graceful Sash.

cerned—but now a single sweater would be a poor provision indeed for an all-summer wardrobe! One must have as many sweaters as one has sport hats—and that may be three or a dozen according to fancy and pocket-book. If one may possess but a single handsome silk sweater it will be wisest to select a model combining two colors. In this way, two sport hats and

two sport skirts may be matched and the wardrobe augmented by two separate sport costumes. There are colors, also, that harmonize with other shades; for example, a green silk sweater will look well with a tan tussah skirt and hat combining tan and green; or with a sport costume in pale yellow and black. Some of the most expensive silk sweaters are in changeable effect with one shade superimposed on another so that you see mauve, looking at the sweater from one view and pale blue or rose from another view. Usually the band trimmings are in solid color, matching one or the other of these shades. Striped sweaters are still fashionable, but this year's models show a decided preference for broken plaids, or for plain colors with trimming bands in plaid effects. Very smart imported sweaters are in plain colored silk with a woven stripe, check or plaid made in drop-stitch effect. The trimming bands are in close ribbed stitch.

The later models fit most beautifully and there is none of the sagging and stretching which used to make a silk sweater too wide across the back and too long in the sleeve after a few weeks of wear. There is also a sport silk in jersey weave which has this excellent quality of not stretching. It is called La Jerz and comes in all the wonderful sweater colors that are on the market now. Coat and skirts of La Jerz are very exclusive affairs and one may have plain colors and stripes or checks for the material comes in every wanted shade and combination. Not all women are aware that silk jersey such as the handsome ready-to-wear sweaters are made of, may be obtained by the yard. A sweater must have a tailored look and be finished inside as perfectly as with-out, but there are women clever enough at home tailoring to fashion good looking silk sweaters for themselves and quite a few pennies can be saved in this way. Of course, such a

coat must be sewed throughout with silk thread—the distinction of the garment demands it. Only second-rate clothes, whether blouses, frocks, wraps or tailored suits, are sewed with cheap substitutes for silk thread and the atrocious substitute is always glaringly discernible to a practiced eye.

The silk sweater pictured today is a very stunning model—one of the very handsomest of this season's silk sport coats of its type. You will note its beautiful lines and fit, smooth but sufficiently loose for grace. The sleeve is set in and tapers like a coat sleeve to the wrist; the pockets are not over-obvious; the sash not over-long—for this is a sweater of conservative distinction. The chief feature of interest is the convertible collar, shown in the picture closely buttoned up about the throat. This sweater is in close jersey weave with trimming bands in rib stitch. The color is golden brown with golden stripes forming a broad check. Gold colored sweaters are especially smart this season—as all gold colored wearables are. One must not confuse the fashionable gold tone with orange, chrome yellow or king's yellow. Gold color is deep and rich and has a soft, subdued beauty rather than a gaudy conspicuousness. Black straw sport sailors are being trimmed with gold colored ribbon to match gold colored silk sport coats. The ribbon is simply drawn around the high crown of the sailor hat and made into a flat bow at the front.

Sweater sashes are growing wider and wider. In fact, while one is knitting a sweater and laboring over the sash, the latter seems almost as broad as it is long—so many stitches must be put on the needle. These very broad sashes are not passed twice around the waist as the narrower sashes were last year, but are tied loosely and rather low at the side or front. The broad sash holds the sweater trimly and gives a long waistline that is becoming. Very smartly dressed maids at Palm Beach this winter wore coats and skirts of jersey silk or tussah in plain color, the single note of contrast being a sash, very wide and soft, and made of plaid silk in Roumanian or Bulgarian colors; or

of the plain jersey silk embroidered in Guatemala colors.

A new worsted sweater in sage green with cream white trimming, is illustrated. The ribs run up and down

and the garment has set-in, shaped sleeves which give a trim, coat-like suggestion. The shawl collar and turned back cuffs are in good style and the sash is extremely wide.



This Year's Knitted Wool Sweater Has Ribs Running Up And Down And A Sash Almost As Broad As It Is Long.